

# THE AMERICAN MAGAZINE OF ART

MARCH, 1921

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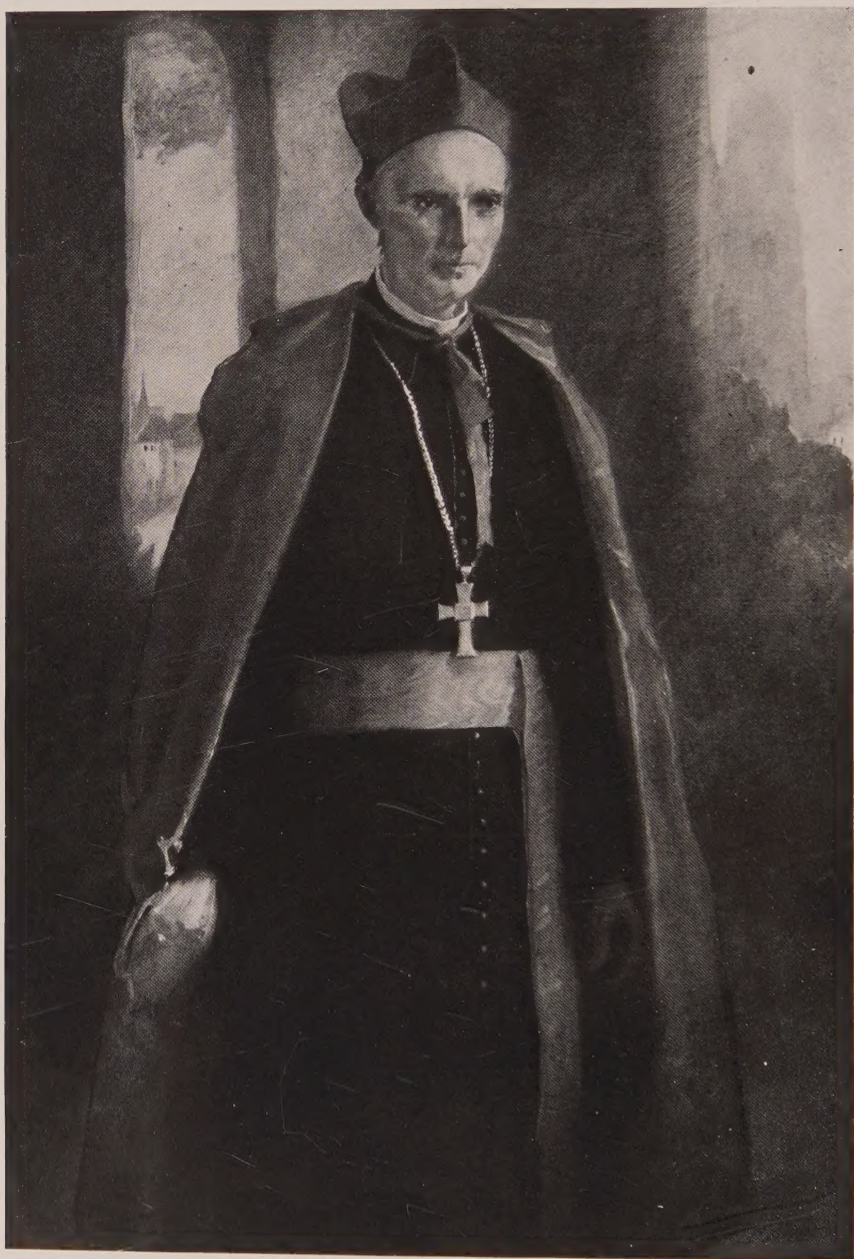
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CARDINAL MERCIER

A PAINTING BY  
CECILIA BEAUX

TO BE PRESENTED BY THE CITY OF SAN FRANCISCO TO  
THE NATIONAL PORTRAIT GALLERY

# THE AMERICAN MAGAZINE OF ART

VOLUME XII

MARCH, 1921

NUMBER 3

## WAR PORTRAITS BY EMINENT ARTISTS

IN the Metropolitan Museum, on the afternoon, January 17th, a collection of portraits of distinguished leaders in America and the Allied Nations, during the World War, painted by eminent American artists, was placed on view, together with a picture of "The Signing of the Peace Treaty—1919." These paintings constituting a notable and permanent memorial of the Great War are a gift to the Nation from a group of art-loving, patriotic, public-spirited citizens.

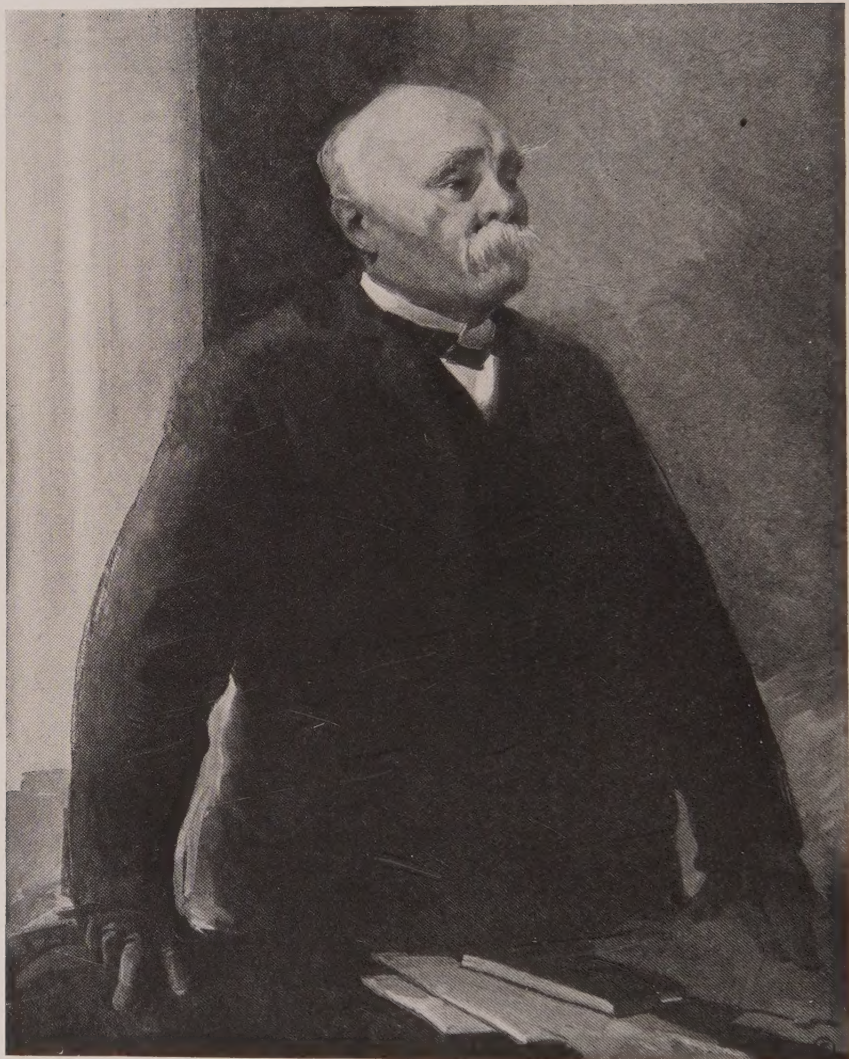
In the Spring of 1919 it became evident to those specially interested in American art that if the United States was to have a pictorial record of this sort of the World War it would be necessary not only immediately to send artists to Europe for that purpose, but to do so as a private contribution without awaiting public action. Through the initiative of a few, and with the endorsement of the Smithsonian Institution as custodian of the National Gallery of Art, The American Federation of Arts and the American Mission to negotiate Peace, then in session at Paris, a National Art Committee, to accomplish this purpose, was brought into existence, the artists were selected and commissioned. The members of the National Committee are: Hon. Henry White, Chairman; Mr. Herbert L. Pratt, Secretary and Treasurer; Mrs. W. H. Crocker, of San Francisco; Mr. Robert W. de Forest, of New York; Mr. Abram Garfield, of Cleveland; Mrs. E. H. Harriman, of New York; Mr. Arthur W. Meeker, of Chicago; Mr. J. Pierpont Morgan, of New York; Mr. Charles P. Taft, of Cincinnati; Mr.

Charles D. Walcott, of Washington, and the late Henry C. Frick, of New York. It was determined that the collection of paintings when completed should be presented to the National Gallery of Art, thus initiating and establishing in Washington a National Portrait Gallery.

That the gift might be thoroughly national in character, it was decided that groups of these portraits should be financed by the art patrons of the several cities, that such groups should be inscribed as presented to the National Portrait Gallery by these cities, and that a representative of each city should become an honorary member of the National Art Committee. The cities which to this time have made reservation for presentation are Chicago, Cincinnati, Cleveland, New York and San Francisco.

The artists chosen for this important work were: Cecilia Beaux, to whom Premier Clemenceau, Cardinal Mercier, and Admiral Beatty were assigned; Joseph De Camp, who was given Premier Bordon and General Currie; Charles Hopkinson, to whose share fell Premier Bratiano, Premier Pashich and Prince Saionji; John C. Johnansen, to whom commissions for portraits of Field Marshal Haig, Marshal Joffre, General Diaz and Premier Orlando were given—and who in addition painted the "Signing of the Peace Treaty"; Edmund C. Tarbell, who was honored by orders for portraits of President Wilson, Herbert Hoover, Marshal Foch and General Leman; Douglas Volk, who was given Albert, King of the Belgians, Premier Lloyd George and General Pershing;





PREMIER CLEMENCEAU

BY CECILIA BEAUX

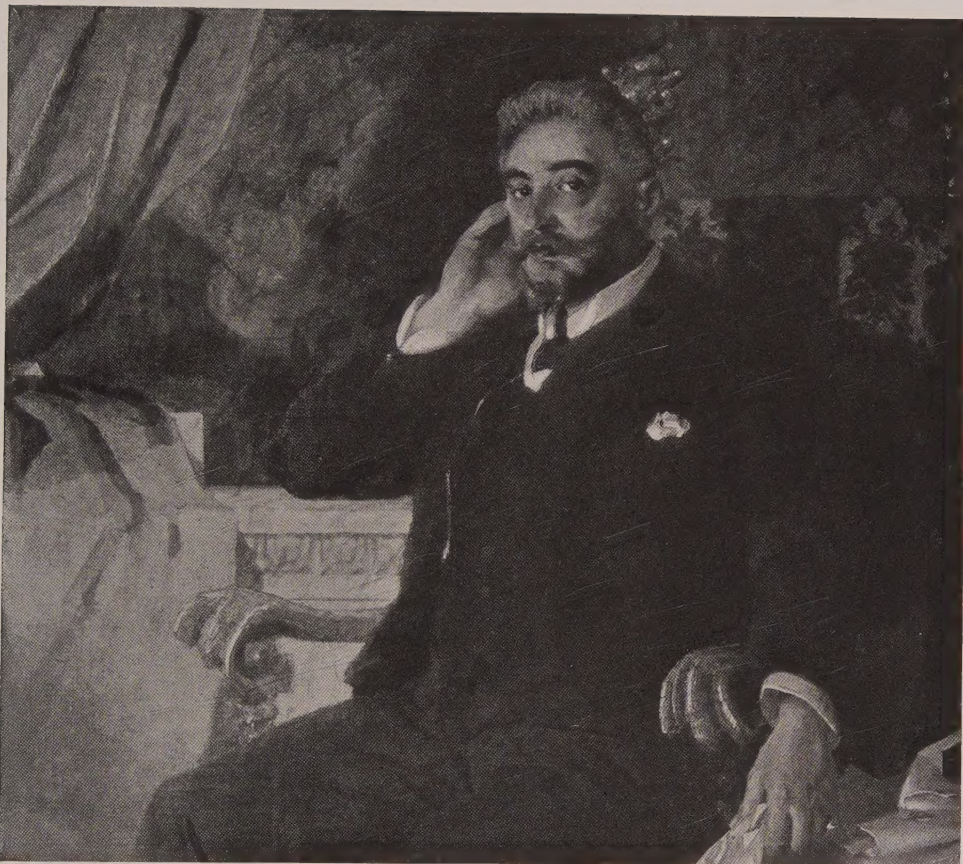
TO BE PRESENTED BY THE CITY OF SAN FRANCISCO

Irving R. Wiles, to whom was assigned Admiral Sims. Portraits of Elizabeth, Queen of the Belgians, Premier Hughes and Premier Venizelos, to be painted by Jean McLane (Mrs. Johansen) will be added later, the artist being unable to make the necessary trip to Europe before the coming summer. All of the other artists, with the exception of Mr. Wiles, went to Europe early in the summer of 1919 when the war's confusion

still reigned and the more difficult task of making peace was in progress.

Mr. Henry White, one of the American Peace Commissioners, undertook to secure sittings from those whose portraits were to be painted and was successful in at least securing the sitters' promises of cooperation, but those days were too full by far for the accomplishment of the great tasks pressing, so that sittings could not well be given and, in-





PREMIER BRATIANO

BY CHARLES HOPKINSON

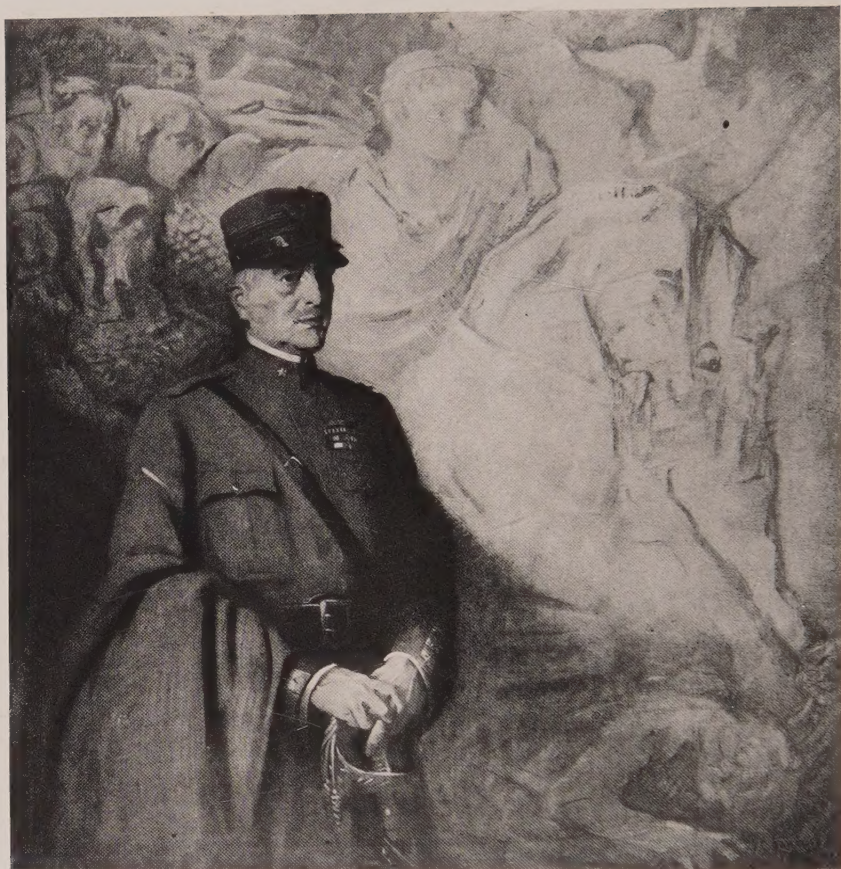
TO BE PRESENTED BY THE CITY OF CLEVELAND

stead, had to be snatched. It is not easy for a painter to adjust himself to new conditions. Painting is an art, not a trade—it is not only training but temperament that goes to make the great artist. Furthermore, Europe was the stage of the greatest war drama which has ever been witnessed and when these artists arrived in Europe the curtain had scarcely been rung down. Yet, without exception, they adapted themselves to conditions—exercised patience as well as persistence and skill and accomplished that for which they had set out. In every case the artists were left free to determine the size and style of the portraits they painted. They were not ordered to cover a certain amount of can-

vas, to present a full length, or merely a head; they were given free reign as befitted artists worthy of so great honor.

Portraiture is conceded to be the highest form of art. Without doubt portraits possess the greatest general interest, because of their personal note and the fact that man is to man invariably the most engaging of exhibits. Witness the fact that at Atlantic City the seats in the pavillions are turned, not to face the ocean in all its grandeur, but the boardwalk with its endless procession of pleasure-seeking, ambulating humanity. Yet of all tasks the portrait painter's must be the most vexatious and thankless, for, no matter how skilful, it is rarely to be counted a complete success. Never has





GENERAL DIAZ

BY JOHN C. JOHANSEN

TO BE PRESENTED BY THE CITY OF CHICAGO

the writer known a portrait of a living person by a contemporary painter to be unanimously pronounced good. Even the great Sargent seldom has succeeded in pleasing everyone. It is not merely a matter of art, it is a matter of likeness and as regards likeness, everyone has his or her own opinion. We speak of the portraits of the great painters of the past as convincing; we take it for granted that they correctly interpret the personality of the sitters, but is it not possible that so our contemporary portraiture may be accepted in the years that are to come? There is great variety in the portraits of Washington. Even Mrs. Siddons is not the same person when pictured by Reynolds as when pictured by Gainsborough. That opinions

should vary, therefore, in regard to the worth of these portraits of great men of our own time is not strange. That they are as good as they are is more to be wondered at.

Complaint has been made that Mr. Douglas Volk's portraits of King Albert, General Pershing and Lloyd George do not measure up to the standard of his masterly portrait of Felix Adler. The portrait of Mr. Adler was painted under normal conditions which permitted personal contact and knowledge—investigation as it were of character as well as familiarity with outward appearance. There is a picturesque dignity about Mr. Volk's portraits of both King Albert and General Pershing which will doubtless commend them to future generations, and





MARSHAL FOCH

BY EDMUND C. TARBELL

TO BE PRESENTED BY THE CITY OF NEW YORK

which lends a certain interest to the group as a whole.

Mr. Tarbell's portraits of President Wilson and Herbert Hoover were painted entirely from photographs, and are to be withdrawn from the group and repainted when it is possible for the artist to obtain sittings. Mr. Tarbell's portrait of General Leman is a masterly work, a sound piece of craftsmanship attaining to an excellent standard in portraiture. His portrait of Marshal Foch has characteristic features and helps distinctly to relieve an inclination to sameness.

The fear of monotony and the consciousness of the final destination of the portraits undoubtedly prompted Mr. Johansen to introduce pictorial, symbolic

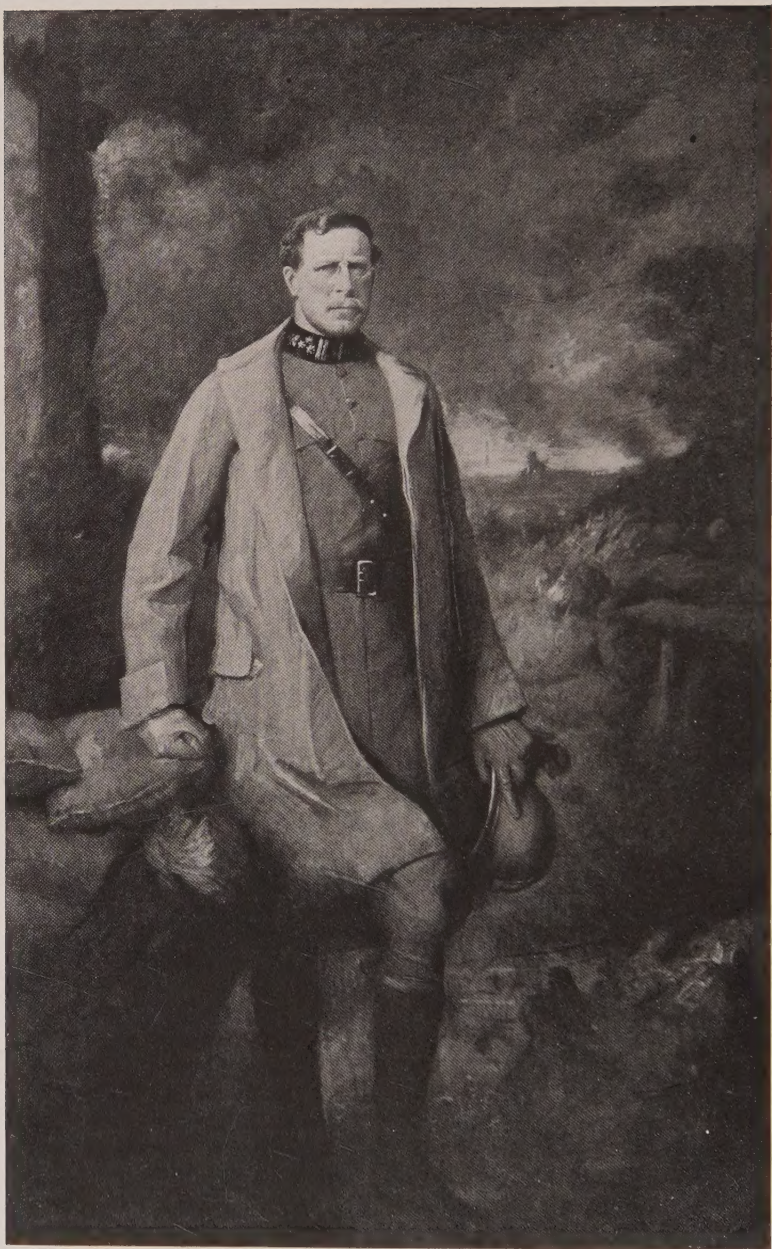
backgrounds in his portraits of General Diaz and Premier Orlando. Possibly they are somewhat over-powering at present, but the probability is that in time these backgrounds will take their place as secondary to the figures.

Mr. De Camp's contributions are frank and obvious, sound pieces of painting both, soberly conceived and gravely rendered with becoming dignity.

Irving Wiles' portrait of Admiral Sims is reserved and competent — typically American and characteristically good.

To Mr. Hopkinson's lot fell the three most picturesque and romantic subjects, the representatives of countries as yet not learned by heart, countries in which anything may still happen. Mr. Hopkinson unquestionably made the best of





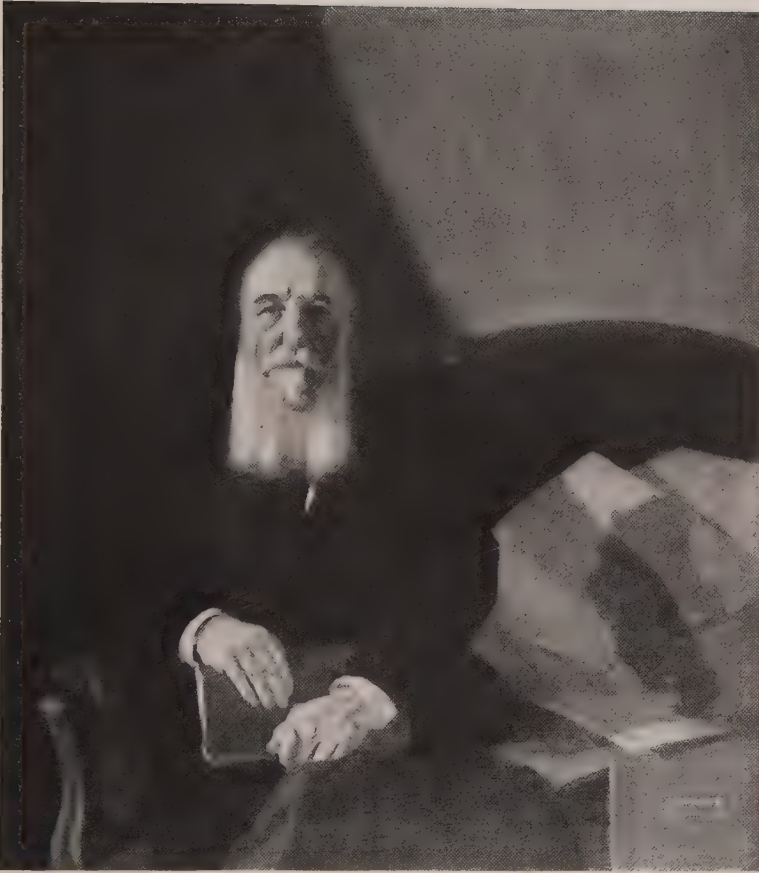
HIS MAJESTY ALBERT I

A PAINTING BY

DOUGLAS VOLK, N. A.

TO BE PRESENTED BY THE CITY OF CINCINNATI TO  
THE NATIONAL PORTRAIT GALLERY





PREMIER PASHICH

BY CHARLES HOPKINSON

TO BE PRESENTED BY THE CITY OF CLEVELAND

his opportunity and his material. His Prince Saionji is an enigma. He wears a mask, but behind the mask one is certain is the power of great mental energy. Premier Bratiano and Premier Pashich each represent in quite marvelous fashion with the utmost simplicity the countries from which they hailed. As unique personalities they are admirably presented.

It is customary for the public to dictate in a measure, though perhaps unconsciously, the style which an artist shall adopt, for once being pleased it is apt to insist upon repetition. Therefore it is possible that the public at large may not recognize at a glance the superlative merit of Cecilia Beaux's portraits of Premier Clemenceau and Cardinal Mercier,

simply because these portraits are not painted in her accustomed facial style. There is no cleverer technician among the portrait painters of today, not even excepting Mr. Sargent, than Cecilia Beaux, but Miss Beaux is so great an artist that she is willing to obliterate herself in order, as in these instances, to interpret most fully her subjects. As a distinguished critic has said, these portraits are painted from within rather than without—they are composite interpretations of personality and character, portraits of the spirit and the soul; they possess haunting personality and they literally epitomize those they portray. The portrait of Cardinal Mercier was painted in Malines; the portrait of Pre-



ADMIRAL BEATTY

A PAINTING BY

CECILIA BEAUX

TO BE PRESENTED BY THE CITY OF SAN FRANCISCO TO  
THE NATIONAL PORTRAIT GALLERY





ADMIRAL SIMS

A PAINTING BY

IRVING R. WILES, N. A.

THE NATIONAL PORTRAIT GALLERY



GENERAL CURRIE

BY JOSEPH DE CAMP

THE NATIONAL PORTRAIT GALLERY

mier Clemenceau in Paris, both after intimate study of the individuals—study of a most searching, penetrating sort. Henceforth these great men, differing widely in personality as in appearance, may be studied anew from these portraits which are in the fullest sense his-

toric documents open to the world. In painting these portraits, Miss Beaux has used her knowledge and skill, her medium and her tools, as vehicles for her art, and, as is ever the case with the uninitiated, the result seems to have been attained without effort and with the ut-



most simplicity. Her portrait of Admiral Beatty is a more unusual performance, brilliant, impressive, distinguished,—a work which will always take its place and dare comparison with the best

The exhibition was concluded at the Metropolitan Museum on the 14th of February, and shortly thereafter started on its travels under the direction and auspices of the American Federation of



GENERAL LEMAN

BY EDMUND C. TARBELL

THE NATIONAL PORTRAIT GALLERY

portraits of all artists and of all time.

At the Metropolitan Museum these portraits were shown in a gallery designed for the display of tapestries and objects of art, a gallery with an extremely high ceiling, much light of a cold quality and walls of a cold gray coloring—not a becoming environment for easel pictures, and environment means as much to works of art, as to individuals.

Arts. The itinerary was so arranged as to have it shown in the leading cities of the United States before it is permanently deposited for the benefit of the public in Washington.

In March the collection will be exhibited in the Museum of the Rhode Island School of Design; in April at the Pennsylvania Academy of the Fine Arts; in May, temporarily at the National



PRINCE SAIONJI

BY CHARLES HOPKINSON

TO BE PRESENTED BY THE CITY OF CLEVELAND

Gallery in Washington; in June at Yale University and possibly at Princeton. Later it will go to Rochester, Buffalo, Pittsburgh, Williams College and Amherst College, Cincinnati, Cleveland and other cities in the Middle West, Far West and South.

An interesting illustrated catalogue of the collection, reproducing all of the

paintings and giving biographical data both of the subjects and of the painters has been prepared by Miss Florence N. Levy and issued by the National Art Committee.

The exhibition of these portraits should do much both to arouse patriotism and to extend interest in American art.

L. M.





MORSE BY ALEXANDER FISHER

GOLD AND SILVER AND ENAMEL, SET WITH SAPPHIRES AND MOONSTONES;  
DESIGN IN REPOUSSE—"THE WORSHIP OF THE MAGI"

## Exhibition of British Arts and Crafts

During the summer two representatives of the Detroit Society of Arts and Crafts, Miss Helen Plumb, its Secretary, and her associate, Miss Alexandrine McEwen, went to England and collected a most interesting and comprehensive exhibition of British Arts and Crafts, which early in December arrived in this country and was placed on exhibition in the rooms of the Society, 25 Watson Street, Detroit, Michigan. From Detroit the collection goes to a number of the large cities of the country, among which are: Philadelphia, Boston, Chicago, Buffalo, Cleveland and Pittsburgh, the circuit being concluded, in May, in Washington, where the collection will be shown in the Corcoran Gallery of Art at the time of the Annual Convention of the

American Federation of Arts, under the auspices of the Federation's local chapter, the Washington Society of the Fine Arts.

England has long been preeminent in its advocacy of the Arts and Crafts; the movement which was initiated by William Morris has been carried on and developed. In England the craftsman ranks with the sculptor and the painter. In 1916, during the Great War, an exhibition of Arts and Crafts was held at Burlington House, under the auspices of the Arts and Crafts Society. William Morris was the first president of this Society; Walter Crane the second, and Henry Wilson, who is now president, the third. In the foreword to the catalogue of that brave and notable display, Mr.



BURNE-JONES

"THE BUILDING OF THE TEMPLE"

MORRIS TAPESTRY

Wilson said: "This exhibition is intended as a series of demonstrations and a series of appeals. Demonstrations, first, of the limitless creative powers of the British craftsman and the British student. Then, appeals for the right use of those powers by our authorities. Dotted over the countryside in little workshops or groups of them, and even in the towns, our craftsmen and women have created new forms of beauty, revived decaying handicrafts, revitalized old, invented new, brought the renaissance of English country life and national industry within the

range of possibility. We invite the official world, the world of education, the world of trade, merchants, manufacturers, the heads of universities, colleges, schools, and technical institutes to flock to this exhibition, not merely for pleasure, as always, but for pleasure and profit. Here is something worth everyone's while to see. Here in germ, are solutions of present and future problems. . . .

"To give encouragement to our craftsmen is now the first necessity. Do this, and the whole life of the nation gains,





PENDANTS BY J. PAUL COOPER, ARCHITECT AND METAL WORKER, OF KENT, AND ARTHUR GASKIN, JEWELER, ENAMELER, METAL WORKER, OF BIRMINGHAM



SILVER AND ENAMEL CASKET, "THE RALEIGH SHIP," BY OMAR RAMSDEN  
SILVER AND ENAMEL BOX, BY PHYLLIS LEGGE  
SILVER BOX, BY ALEXANDER FISHER



JEWELRY BY HENRY WILSON, ARCHITECT, SCULPTOR AND JEWELER  
President of Arts and Crafts Exhibition Society of London

neglect it, and we shall fail utterly in the great task of reconstruction which the coming of peace will bring to us . . . All civilization and culture are built upon the crafts—government and education sprang from them; why should they now have neither lot nor part in education? The child who realizes by experiment the delight and obligation of workmanship will alone make

the citizen. During the war, many learned to use their hands as they had not used them before to make surgical dressings, to knit and to sew, and in so doing discovered a pleasure which had previously been unknown."

The art crafts are essentially home product and their cultivation in this country is greatly to be desired, therefore, this British exhibition is of more than





TRIPTYCH "VENUS VICTRIX" AND TWO SMALL HEADS IN CARVED IVORY

BY RICHARD GARBE

SCULPTOR

common interest. Aside, however, from educational and inspirational aspects, in the mere matter of art it is found to excel.

There are over three hundred exhibits noted in its catalogue. Henry Wilson,

who is a most distinguished artist and writer, and is engaged now almost solely in the execution of large sculpture, war memorials, etc., is represented by ten or more works—beautiful pieces of jewelry, finely designed and exquisitely



SILVER AND STEEL CASSET

BY ALEXANDER FISHER

wrought. Bernard and Ethel Cuner, of Birmingham, have contributed more than a dozen pieces of silver—teapots, bowls, sugar jug, etc; Charles Reynie Mackintosh, a decorative panel, and Margaret MacDonald Mackintosh, two decorative paintings on vellum. From the weaving school of Stratford-on-Avon have come two handbags, a tapestry chair seat and a tapestry panel in wool. Richard Garbe, a celebrated worker in ivory, shows several pieces, including a triptych, "Venus Victrix," supposed to be the finest of its kind. From Omar Ramsden, of St. Dunstan's have come many excellent pieces, large and small, in silver, included among which is a chalice and paten.

An interesting feature of the exhibition is a series of fans painted on silk by George Sheringham, of England. There are beautiful book bindings, embroideries and enamels. Mr. and Mrs. Stabler have contributed statuettes in bronze, in lead and in plaster. From the London School of Weaving tapestries and other textiles. There are fine illuminations.

Miss May Morris, daughter of William Morris, shows tapestries and embroideries. Morris and Company have lent the Arras tapestry, "King David instructing Solomon concerning the building of the Temple," designed by Sir E. Burne-Jones, as well as two small tapestry panels of "Pheasants."

Some of the exhibits come from schools; some from colleges, others from individuals. The scope is broad; the work itself is upheld to a high standard of artistic excellence.

The Portland Art Association of Portland, Oregon, reports a year notable for gifts to the Museum and for development in connection with the art school. The attendance at the Museum was nearly 21,000—over 3,000 more than last year. The gifts included paintings by William Sartain and J. Francis Murphy; sculpture by Olin Warner and Houdon; Laces and Fans, Glass, Pottery and Textiles. Fourteen special exhibitions were held during the year.



# WHAT IS A PRINT?

BY WILLIAM M. IVINS, JR.

CURATOR OF PRINTS, METROPOLITAN MUSEUM OF ART

THERE seems somehow to have grown up an idea that a print, especially if it be an etching, printed on Japan paper, and signed by the artist, and put in a big frame above the mantelpiece, confers a patent of culture—the kind they used to say that the *Century Magazine* did when it lay upon the little table beside the family portrait album. But no one thinks to take culture unto himself by liking the illustrations in the *Flattery Evening Boast*. Now as a matter of fact, process, or quality of paper, or quality of ink, or the place in which the print occurs, or the use for which the print was made, has absolutely nothing to do with the artistic merit of the print.

The question is simply: What is a print? And if we look back to the old prints that collectors most value, what do we find they were? They were some prints made in Florence once, not as works of art, not as things to be signed by the artists, not to be sold in the print shops, but like our modern decalcomanies, made to be pasted on the tops of boxes. We turn again, and what do we find to be the most charming prints ever made? A series of little woodcuts which came out on the title pages and on the back pages of Florentine religious tracts—on which those little woodcuts were put in order that they should attract the eye of the man in the street, that he might be induced to buy them for a penny a piece. Now, those things are worth more, they are more famous—and have more stuff in them than almost anything else I can think of.

So it goes all along the line: what they were made for and the materials they were made with don't make the least bit of difference. I know one of the funniest things I have to contend with in the print room is this: A novice comes in and he

wants to see some Dürer woodcuts. He notices that there is printing on the back of the page, and it is rather curious to him. He has an idea that it is like the late Mr. Whistler's prints, or those of some of these other modern painters who print new etchings on old paper, and it usually takes about twenty minutes to convince him that that is not the case, but that Dürer's woodcut is a page torn out of a book, and that the printing on the back of the print was the text of the book.

Today as I look over our magazines and our illustrated daily papers, I often come away with the feeling that the best drawings, the most interesting drawings—and the drawings that in the long run have the greatest continuing interest, are not the ones which we see framed daintily, in gilt and white frames, correct in size and shape, but something quite different. They are little prints—because that is what they are, the "zincos" in our daily papers and in our magazines; and a very large part of them are to be found in the advertising pages.

The best designs that are being made today are being done for our advertising pages. Why? Because there is a demand for it: since art is like everything else, and doesn't happen until there is a function for it to fulfill. When one is willing to pay cash and to pay generously for some effective way of catching a man's eye, art is very apt to arise; and unless we are willing to accept and take our book illustrations and our magazine illustrations for the artistic things they often really are, we are going to miss a very great deal of the very best that is being done.

Just let's look back a bit to the history of the illustrated periodical. There were a few in the eighteenth century, but generally speaking, the illustrated periodical on a large scale at a cheap price did not begin until sometime in the thirties of the

\*Excerpts from an address by Mr. Ivins, deliberately delivered in the vernacular, at the Eleventh Annual Convention of the American Federation of Arts, New York, May 19, 20, and 21, 1920.

last century, and there have been a great number printed since then. I am just going to read you a list of a few of them. In France there were *Charivari*, *L'Artiste*, *L'Illustration*, *Gazette des Beaux Arts*, *L'Oeuvre et L'Image*, and more recently *L'Assiette au Beurre*, one of the most vulgar papers ever made, but containing some of the most marvelous designs of the last twenty-five years; and, in England, *Punch*, *Once a Week*, *Illustrated London News*, *Portfolio*, and *The Studio*.

Now, omitting the names of all living men, one will find represented in these papers by original prints of great beauty and interest such persons as the following—and when I say “original,” I don’t mean that the artist himself worked on the copper or the block; I mean that the artist made the design, however he made it, for the specific purpose of having that design printed. He didn’t go and paint a big landscape, and then five or six years later have somebody, perhaps, come along and reproduce it, but he made his design for the precise purpose for which it was ultimately used in the book or magazine. And according to that test a “Zinco” in a morning paper is just as much an original print as a Rembrandt etching.

You will find among these papers prints by Goya, Daumier, Delacroix, Gavarni, Rousseau, Chasseriau, J. F. Millet, Meryon, Rodin, Lepère, Keene, J. E. Millais, Holman Hunt, Whistler, Haden, Legros, Leighton, Linton, and Constantin Guys.

You will find in these papers, in one shape or another, the work of almost every first class man during that period, often his really best work. But it was given no attention, or very little; nobody pays any attention to magazine illustration, it’s too familiar. But just go back and look at the designs in the old *Once a Week*, for instance, and you will find that there is stuff there that makes the painter etchings of the time in England look sick; there is stuff there that makes the average picture in the National Academy for the year, or the Royal Academy for the year, look awfully sick.

There is good design, and good drawing, and human interest, and unless you have got good design and good drawing and human interest, you haven’t got the real thing. And if you have got these things you have got the real thing. You can use all the fine paper and all the fancy ink and all the margins that you want, but, how stupid those things are by themselves, for they are only media, and a medium is only as good as what it carries.

\* \* \*

What is a print? I once proposed certain books illustrated with lithographs as prints, and was told that they weren’t prints, they were books,—that a print wasn’t a book. But I said, that is very easily taken care of, all you have to do is to take out your jack knife and in three minutes they will be prints. All the really great lithographs, (with the exception of several by Goya, which came out as sporting prints of bull-fights) were magazine or book illustrations. They were made for Baron Taylor’s books and the other books of that time, and especially as political and social caricatures in the weeklies and dailies of the Romantic Period.

What are the great etchings and the great engravings and the great prints of the eighteenth century? They are French book illustrations, and the only way you can get them singly is when they have been taken out of a book; otherwise you have to get them in a book. And anything that has been taken out of a book, or taken out of a magazine, is a clipping. It doesn’t make any difference whether it is a Rembrandt, or something else, because even he made quite a few of his prints for frontispieces. As another example take Nanteuil, the greatest of all the French portrait engravers, probably the greatest who ever lived. If you are going to leave out the things that appeared in books, you are going to leave out, not the greatest number of his things, but a great number of his masterpieces, because a great many of them appeared as frontispieces for religious theses.

The same thing is true today; if we



want to see the best work that is going on, the best things that are being done, we have got to forget all this talk about "Limited editions" giving things value; we have got to forget about beautiful paper. I grant you that paper makes a difference in quality of impression; I grant you that ink makes a difference in quality of impression—that is a different question. But there are so many good things, so very fine, which have neither good impression nor good paper, and there are so many things so very bad that have good paper and good impression, that for myself I prefer to take the good drawing the way I can get it and be thankful.

\* \* \*

Then there is another question that comes up, and that is that in the magazines, the advertising pages are the most valuable parts of the publications from the point of view of art. Pick up any one of them and you will see that this is so.

There are two ways of looking at a print, you must remember. In the first place, any printed picture or design is a print. As a matter of fact, anything that is printed in printer's ink is a print, because we speak of "the public prints" meaning the daily newspapers. The only difference between prints and books is really only the difference between printed words and printed designs. Now, the printed design has at least two functions to fulfill in exactly the same way that the printed word has many functions to fulfill. In the one case it may be looked upon as pure literature; that is to say, as a thing which is looked at for its beauty in itself. On the other hand it can be looked at as something to supply information, as data for the understanding of other things.

In the United States at the present time there is only one real collection of "ornament." Now by ornament I mean designs, and reproductions of designs and reproductions of objects. In Europe at the present time there isn't a single great collection of the decorative arts that has not got attached to it, either in the print room or in the library, a great collection of engraved ornaments and drawn de-

signs, and many, many, reproductions of all kinds of pieces of furniture—because one can't date furniture, and one can't know about furniture, or silverware, or any other thing, unless one knows something about the designs from which it was made. And the place to get the design is not by looking at furniture, but by going to the things that the designers made and from which the furniture itself was made.

Now the time has gone by and it is almost impossible to get the original old designs and engravings in any quantity, but what we can do is to get vast quantities of reproductions of furniture and other objects,

In regard to those advertising pages, if they were to be clipped regularly, and were to be classified regularly, in a very short time the man who did that clipping and classifying would have a perfectly marvelous tool at his command—and one that in years to come would be simply invaluable. The only trouble is that it takes a good deal of skill and knowledge.

\* \* \*

But to revert to the art side of the question of these periodical illustrations—it really takes more skill and knowledge to make a competent clipping collection than it does to make a fairly decent collection of engravings and etchings. Collector's prints have been written up so much! Everybody talks about them, and all the dealers can tell you about them, and will oblige you with them; all you have to do is to go out in the street and hold up a sufficiently large bill and whistle, and you can get almost any print you want. That is a cinch. But with this periodical stuff, which comes deluging in every morning and every week and every month—all these drawings that were made by the people, for the people—there is nobody to help you; there is no Golden Rule; there is no front row ticket; you have got to go out and swim, and you have got to do it all by yourself. It is a long way and a lonesome way, but it is really more sport than the other, because it is the one place in the print room where a man

ever gets an opportunity to back his own judgment; in every other place in the print room, for every other classification, even of old furniture designs, he doesn't have to rely on himself when he buys prints; he quotes Mr. Pennell, or he quotes Mr. Frederick Wedmore, or he quotes somebody else, and he puts them up to the Board of Trustees, and, because someone else said so, they are fine.

But if you get this stuff, you have got to stand up and say "I like it," and you have got to produce a reason; you have got to stand up at the plate and swing at the balls as they come, and especially you have got to hold the bat all in your own hands. It is a sporting proposition rather, and if any of you like sport of an indoor nature, a gentle, very sedentary amusement, I recommend it to you.

The reason for a great deal of the misunderstanding in regard to prints is that prints have been talked about so tremendously, and so terrifically, and so voluminously by artists who have read about them and looked at them, who have studied them and discussed them; not from the point of view of: "Is it a good picture or a bad one?" but from this point of view: "That is a little trick I would like to do; the fellow who can do that is a big man; I don't know how to do it"; or "That is no good; I have nothing to learn from that."

Now, the particular artist—it doesn't make any difference what he does, whether he performs on a trapeze, or whether he does Dutch rolls on ice, or whether he makes an etching, they are all alike—the thing that interests the artist is craftsmanship. He sits down to talk about art and he talks about craftsmanship, because he thinks about craftsmanship. He goes into an exhibition of old prints or old paintings, and the thing he looks for is not the big picture which stirs the emotions; no, the artist doesn't care for that. He runs along and finds a place where paint is put on in a particular way. He says, "That is fine," and he talks about it.

But now you see these are all problems of manufacture, and they have

nothing whatever to do with the consumer. It takes two people to make a work of art: The fellow who makes it, and the fellow who looks at it and says, "It is good enough for me to buy." And if nobody likes it, I don't think it is a work of art; it doesn't get much appreciation as a work of art until two people come into play.

If we will just bear that in mind, it will explain a great, great many things about art; especially, it will explain away and make rather foolish a great many of the sighs and the large eyes, and the kind of willowy—well, you know, intense feeling. For, after all, it is manufacture, the making of art; and the consuming of art is the response to an appetite.

The whole trouble in this country with our appreciation of art, and our efforts towards art, is that we have always put art on the mantelpiece under a bell glass, and we have sucked all the air out of it. When we get up in the morning we bow to the mantelpiece and we say, "Good morning, Art," and then run away as fast as we can. Now the way to have art is to put your arm through its arm and not to be afraid of it; call it "old chap"; slap it on the back; walk along with it; take it home with you. Art likes it, and so do you. But if you are not going to do that, if you are going to keep it isolated on the mantelpiece, art is never going to get across.

It is just exactly like good English. There are some people who know all the rules of grammar; they know just exactly how to punctuate, and their English is immaculate, and absolutely uninteresting. Then there are other people who get up and use slang, and use short cuts, and slur their words; frequently they are people who don't know anything about grammar, but they have seen something, or they have heard something, and certainly they have been impressed; and any man, no matter how uneducated, when he is reporting a miracle that he has seen, gets it across.

Now, there aren't any rules; there isn't any right, and there isn't any wrong; it is simply a question of does it get across?





OVERLOOKING THE CITY OF JERUSALEM

## PRO-JERUSALEM

BY C. R. ASHBEE

Civic Advisor and Honorary Secretary

**T**HERE will appear in the course of the next few months a publication of the very greatest interest and it is a privilege to be able, at the invitation of the "American Federation of Arts" to say a few words about it. It is the record of the two years' work of the British Administration in Palestine in so far as it has been concerned with protecting the amenities of the Holy City.

After Lord Allenby's liberation of Jerusalem a Military Government was established, but Military Governments are not adapted to creative and pacific ends. The late Military Governor, Col. Ronald Storrs, conceived the brilliant idea of calling into being a Council of all the many races, denominations and religions which characterize the Holy City and of committing to them, under his Presidency, the task of safeguarding the City for all mankind and shaping a policy for her future development. The experiment was peculiarly happy and successful. For centuries the City had been a prey to sectarian rivalries and hatred,

but now, under a British president the proposal was put forward that all parties should meet together, regard the Holy City as a Trust for all mankind, put the sectarian interests as far as possible on one side, and see what they could do. A certain sum of money was set at the Council's disposal, £5,000 including sundry grants and gifts from the Administration, and it was bidden to go ahead. It took the name of "Pro-Jerusalem."

There then was a practical problem not only of civics but of international good-will of the utmost political significance. It is difficult for those of us who are born and bred in Western Cities with a European background quite to realize what it all means. If the driving force of Pro-Jerusalem is English and American, the language and much of the scholarship is French, many of its most prominent members are Muslims, it has on it Italians, Greeks, Armenians, and it has the solid support and sympathy of the Jews. All the leaders of the different denominations serve on the Council,



THE ROAD OUTSIDE THE WALLS SHOWING THE LAY OF THE LAND

the Grand Mufti, the Custode of the Terra Santa, the heads of the Latin Patriarchate, the Greek Patriarch, the Armenian Bishop, the Dominican Fathers, the Zionist Commission, the Mayor of Jerusalem, and representatives of the American Colony; the Hon. Treasurer, Mr. J. Whiting, is an American and it has been my privilege as "Civic Advisor" in the Holy City to act as Hon. Secretary. But the peculiar strength of the Council lies in this, that all the archeologists and experts in civic matters have been drawn onto it and meet in monthly conference with the heads of the religious Communities with whom, in a city like Jerusalem, rests so much of the power to win over their constituents. Administrative orders after all only go a little way, the best of the work has been done by good will.

And here is some of the work that Pro-Jerusalem has done. When the American Red Cross under the sympathetic leadership of Col. Finley closed its labors, the City was threatened with the throwing out of work a number of

men and women who had been employed in the crafts they best knew—weaving and spinning. The Council made arrangements to take over the staff and stock of the American organization. It put into order one of the most beautiful of the covered streets of the Old City and established in it a permanent weaving industry.

Its next industrial effort was in ceramics, like weaving one of the great oriental crafts. The noblest building in Jerusalem is the Dome of the Rock (see illustrations) clothed, as all who have visited the Holy City know, with a marvellous skin of painted and glazed tile work. As a result of many years of neglect this skin was disintegrating. During the late Turkish Regime the unsatisfactory course had been adopted of getting tiles from English and German factories to make good breakages and losses. The Council thought of a better way. Under the able guidance of Ernest Richmond, the English architect, it instituted a better system. The ancient furnaces were reopened in the Harames





THE CITADEL WHICH IS NOW SURROUNDED BY BEAUTIFUL GARDENS

Sherif and skilled potters and painters once again set to work.

To set the people to useful and beautiful work has indeed been the prime objective of Pro-Jerusalem and so one of its great enterprises has been the creation of a park system within the City plan. The ancient City surrounded by its wonderful mediæval wall *enceinte* is the spinal chord of this system and from it are to radiate the green belts, gardens and parks that are to embrace it and the New City that is forming around the Old. In order to do this great clearings had to be made of modern encroachments upon the City walls. Little by little the walls had been filched, the ancient ramparts used as quarries and great stones removed and all sorts of unsightly obstructions and shanties had been built up against them. Great gangs of work people — refugee women mostly — have been set at work on cleaning away an immense mass of debris; it was 7 or 8 feet high in parts, that had been heaped through long periods of time upon the City walls so that the sentinel's walk that

encircles the walls was in many places buried.

This walk the Society is gradually uncovering. When it is finished and we are able to walk around the City there will be revealed not only the most perfect remaining example of Mediæval City circumvallation but without doubt the most beautiful and romantic park promenade in the world.

Another of the Society's undertakings has been the clearing and cleaning of the Citadel (see illustration). This was no light labor. Soon after the liberation of the City many hundreds of men, women and children, all refugees, were housed here under rather difficult conditions. It took the Administration a long time to cope with the difficulty, and after the refugees were provided for, the Citadel itself had to be cleaned up, the great fosse which surrounds it is now a beautiful garden where a few years ago it was a place of cesspits and a public latrine.

Nor is the Society's work only protective, it is preventive also. The Society is stopping the erection of corrugated



A GLIMPSE OF ONE OF THE MOST  
PICTURESQUE DOMES



AN INTERESTING BIT OF OLD BUILDING  
WHICH IS BEING PRESERVED

iron buildings, it is replacing red tiles by the older and nobler Dome construction, it is establishing ordinances against the pest of advertisement. The City with its innumerable covered streets and romantic ways must not be spoiled, it must be saved as a precious heritage to later generations. That is the "*Mot d'ordre*."

All these and many other things the Pro-Jerusalem Society has done and the story of it will be told in full detail with innumerable illustrations in the forthcoming book of records to which Col. Storrs is contributing a preface and which will contain chapters on the Roman, the Crusading, the ancient Hebrew and the Muslim remains protected by the Society, each by a well-known scholar, Pere Vincent, Pere Abel, Dr. Nahum Schlush, and Captain Cresswell.

Perhaps in conclusion, I may through your columns be permitted an appeal. Any one may obtain a copy of these records if he becomes a member of the Pro-Jerusalem Society and the minimum subscription is 10 dollars. Any amount of money can be utilized in these great

undertakings and as the Society has a large weekly labor bill and wants to increase its public works it will welcome through its Treasurer (J. Whiting, Esq., American Colony Store, Jerusalem), any amount of money. We would like to spend and we quite easily could spend £5,000 a year in the mere labor of repairing and making good the Ancient City for indeed the watchword of Pro-Jerusalem is in the verse of the XLVIII psalm:

"Walk about Zion, and go round about her; and tell the towers thereof.

"Mark well her bulwarks, set up her houses; that ye may tell them that come after."

The Brooklyn Museum opened on February 21st an exhibition of paintings and sculpture by Swiss artists. This exhibition was organized and sent to this country by the Swiss Government and is the first comprehensive collection of Swiss works of art to be seen in the United States. One hundred and seventy exhibits are included in the catalogue. They are both contemporary and retrospective.



## ITEMS

The Corcoran Gallery of Art has received a gift of \$100,000 from former Senator William A. Clark of Montana and New York, the income from which will perpetuate the William A. Clark prizes awarded at the biennial exhibitions of Contemporary American Oil Paintings held by the Corcoran Gallery of Art. These prizes which are four in number, total \$5,000 and are accompanied by the Corcoran gold, silver and bronze medals and certificate of honorable mention. It is thought that these prizes have done much to induce artists to send their best work to the Corcoran Gallery's exhibitions, and have thus been instrumental through creating competition not only in stimulating production but upholding a high standard. The surplus income not expended for prizes will probably go toward purchases for the Gallery's permanent collection, thus augmenting the influence of the prize awards.

At the Boston Art Club from January 12th to February 3rd was shown a comprehensive exhibition of painting by Albert Felix Schmitt. The collection comprised both oil paintings and water-colors, figures, still life and landscapes—fifty works in all. A handsome catalogue, reproducing very beautifully twenty-two of these paintings, was issued by the Merrymount Press. Mr. Schmitt is a strong but at the same time conservative painter—a most skilful draughtsman with a profound sense of tone and color values. His nudes have the chaste beauty to be found in classical art. His compositions are individual and invariably well considered. His paintings are of an essentially intimate sort, showing beneath their rarely beautiful surfaces significant and subtle sympathy in interpretation.

The College Art Association of America will hold its annual meeting in Washington, D. C., March 24th to 26th. The sessions will be in the Auditorium of the Corcoran Gallery of Art. Visits will be made to the National Gallery at the

National Museum, to the Phillips Memorial Gallery and to the private collection of Mr. Ralph Cross Johnson. Special arrangements have been made for round table luncheons and dinners at which topics of particular interest to those in attendance will be discussed. The College Art Association was established some years ago to bring together all teachers of art for mutual discussion of problems and policies. The president is Dr. David M. Robinson of Johns Hopkins University.

The Art Students' League of New York announces its Annual Competition for Scholarships open to all art students of the United States, with the exception of those of New York City, to be held at the Art Students' League of New York on March 25, 1921.

Ten scholarships will be awarded to work showing the greatest promise, from Life, the Antique, Landscape, Etching, Portrait, Illustration, Composition and Sculpture. These scholarships enable the holder to free tuition in any two classes in the League during the season of 1921-1922, or in the classes of the Woodstock Summer School of Landscape and Figure Painting for the season of 1921.

The work should be forwarded so as to reach the League, 215 West 57th Street, New York, not later than March 19th.

The American Academy in Rome announces through its New York office, 101 Park Avenue, competitions for fellowships in architecture, sculpture and painting. Applications from those desiring to enter these competitions should reach the secretary, C. Grant La Farge, by March 1st. The exact date of the competitions will be announced later, but they will probably take place the latter part of March or early in April. These competitions are held at various institutions in different parts of the country.

Mr. Gari Melchers and Mr. E. H. Blashfield have been commissioned to execute mural paintings for the new Detroit Public Library.

# THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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LEILA MECHLIN, Editor

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## A PRICELESS GIFT

In a very interesting address on "Prints" at the Convention of the American Federation of Arts last May, which is published in this number of THE AMERICAN MAGAZINE OF ART, Mr. Ivins, Curator of Prints at the Metropolitan Museum, laid special emphasis on the importance of a work of art getting its message over to the people, even going so far as to make this the first and final test of merit. The casual reader might suppose from this that only those pictures with a storied meaning were considered of value. But our conviction is that Mr. Ivins' intention was not so narrow, that he did not intend us to limit the boundaries of appreciation to this extent, and that he, himself, would not do so. Instead that what he really wants is for each of us to stand on our own feet and to seek and discern (when it exists) artistic worth in the simplest and most common form.

A great work of art in whatever form it is found has the power to delight and

to thrill—to even exalt the beholder—as does beauty in nature those whose eyes are seeing and spirits sympathetic. *This is an emotion which transcends the pleasure of mere entertainment.* It is the result of a close approach to perfection in the putting together of certain factors with which the artist has to deal. In some cases it is in part due to the artist's manner of handling those factors—his own magic touch—witness a work in sculpture and the rendition of a great musical composition by a virtuoso. In painting it is often in part the result of color harmonies, in architecture it is more often proportion and balance which give dignity and repose in expression. But whatever it is, it is always the quality of being just right and in a measure marvelously lovely.

A great work of art is invariably simple, but its very simplicity mystifies. There is nothing which gives keener pleasure than a great work of art if one is capable of comprehending it. This comprehension comes not from knowledge alone but from sensitiveness of impression. It is often intuitive. It is a great gift of God. In urging people to think for themselves, to look for beauty and significance in the simplest form of art, Mr. Ivins is, if we interpret him correctly, merely urging all to seek this gift which is indeed priceless.

## CONVENTION OF THE AMERICAN FEDERATION OF ARTS

The Twelfth Annual Convention of the American Federation of Arts will be held in Washington, D. C., May 18th to 21st. The sessions will be held in the Auditorium of the Corcoran Gallery of Art wherein at the same time will be shown under the auspices of the Washington Society of the Fine Arts the notable collection of British Arts and Crafts selected and brought to this country last autumn by the Detroit Society of Arts and Crafts. In the National Gallery at the time of the Convention will be exhibited the important group of nineteen portraits of leaders of the allied coun-



tries in the World War by eminent American painters, which opened in the Metropolitan Museum of Art in January and is reviewed elsewhere in this issue.

It is several years since a convention of the American Federation of Arts has been held in Washington, the National Capital, owing to untoward war conditions. Plans are being made to insure the success of the meeting, and it is hoped that there will be a large and representative attendance.

## NOTES

### ART IN THE MEMPHIS SCHOOLS

The Brooks Memorial Art Gallery of Memphis, Tennessee, under the able direction of Miss Florence McIntyre is rendering an

interesting and valuable service in the direction of encouraging art work in the schools in that city. A Junior Art Association was organized about a year ago, having a branch in every school, each independently organized and conducting its own program. Three joint meetings a year are held when reports are presented from each school association. There is a great deal of enthusiasm. Many of the English classes go to the Gallery for essay material. Teachers bring their art classes at stated times to study the exhibits. A program of special exhibits for the schools was planned as follows: in October, Art Work from the Public Schools in New York; November, Etchings and Mezzotints; How to know them; December, Domestic Architecture, Study of the Home; January, Textiles; How they are designed and made; February, Good Printing; March, Work from the Local Schools; April, Work by Local Artists; May, Industrial Art; June, Pictorial Photography. Miss McIntyre writes that she considers these exhibits valuable not only to the schools but to the art sections of the Woman's Clubs also, and that if it were not for the American Federation of Arts from whom the majority of the exhibitions are secured, it would be impossible for her to carry on this helpful work.

### ART AND CIVICS

A Town Hall designed to be a civic center in New York City for public meetings of all kinds related to the general welfare was opened and dedicated with appropriate ceremonies the week of January 12th. This Hall, admirably designed by the well-known architectural firm of McKim, Mead & White and appropriately decorated under the supervision of Mrs. John W. Alexander, promises to become not merely a civic center but a real force in civic education for the people of greater New York. In arranging programs for the opening week care was taken to give indication of the way in which this hall might serve as an instrument for a more enlightened citizenship. It was, therefore, of the utmost interest to find that one session was devoted to the popular appreciation of literature and art, thus indicating a conviction on the part of the founders that art is a factor in civic life as truly as the so-called practical and humanitarian subjects such as education, government, charities, etc.

Too much cannot be said in praise of the public-spirited, right-thinking movement which has found expression in the New York "Town Hall"—an institution peculiarly American and calculated to raise the whole standard of citizenship through normal methods on a sound basis. There is no reason why every city and town in the United States should not have a similar institution conducted on like methods.

### ART IN TENNESSEE

Mrs. George A. Washington, chairman of art of the Tennessee Federation of Women's Clubs, has addressed a most interesting and helpful letter to the members of the Women's Clubs in her state recommending certain constructive work for the second half of the current year. Mrs. Washington's first recommendation is for the development of art in the schools; the next is for art in the streets—cleanliness, orderliness and decoration; thirdly, she urges the importance of securing expert advice

in matters pertaining to the erection of war memorials. Suggestions are given in this admirable report for club programs and a plan is outlined for an exhibition to be held in connection with the annual meeting of the Clubs in May. The Art Department of the Tennessee Federation of Women's Clubs has lately become a chapter of the American Federation of Arts. Mrs. Washington urges that every club in the state which has not already done so should promptly organize an art department.

The educational work which the Cleveland Museum is carrying on is assuming such importance that it has been found necessary to increase the staff in order that it may keep pace with the demands upon it. Rossiter Howard, now with the Minneapolis Institute of Arts, has been secured for this position and will assume his new duties some time in April.

Mr. Howard is well qualified by both training and experience to undertake this important work, as, in addition to his academic courses, he has made a special study of singing and composition, and has traveled extensively, having been Paris Director of the Bureau of University Travel for nine years preceding the outbreak of the World War. His connection with various educational institutions in their departments of fine arts and music, his experience as a platform lecturer and as educational director in military camps with the Army Y. M. C. A. during the war have all given him a breadth of vision which will be of value in the development of his new field.

The Museum's work among the school children of Cleveland is attracting the most favorable comment among those who have had it under observation. Classes from all parts of the city come to the building in charge of their teachers and the interest displayed in the singing, lectures, drawing from objects of art, and the gallery tours is most gratifying, and it is interesting to note the numbers of children who return on Saturdays to

look through the building and to draw in the classrooms.

We are all extremely sorry to hear of the death of former Director George Breck, a gentleman who did much to forward the interests of the Academy. He leaves a host of friends.

The number of students registered with us last month was twenty-one in the School of Fine Arts, and twenty in the School of Classical Studies, making a total of forty-one. There were eighteen students in the School of Fine Arts and six in the School of Classical Studies actually in residence, totaling twenty-four. Every cranny is filled, and yet we expect two more within a few days. If I had a dozen heads and a dozen hands, I would still be kept busy helping the men in the School of Fine Arts to go about their work. We have eleven affiliated architects alone, and if you were to walk about Rome, you would see many of these men at work on the tops of ladders measuring the historical monuments of Rome.

There is a splendid program of lectures in the Classical School and of course these lectures are open to all members of the Academy. Prof. McDaniel is giving a course on Roman life. Prof. Fiske of Wisconsin is delivering six lectures on the History of Roman Religion; these lectures are open by invitations to the general public and are well attended. In addition to the above, the following Italian lecturers are going to favor us with conferences before our spring trips begin: Prof. Munoz, Prof. Marucci, Prof. Calza and Prof. Lugli. Profs. Magoffin and McDaniel are also going to give some public lectures, and Prof. Van Buren and I are going to lecture to the students upon Greek themes, just before the Academy makes its Greek trip: Prof. Van Buren on Numismatics, and I upon Greek Architecture.

We are working out the details of the Greek trip; the American School of Classical Studies at Athens has very kindly consented to let us use their cam-



ion on the same terms as those they enjoy. The trip will probably be made in April, just before the Annual Exhibition at the Academy in Rome.

The Christmas festivities consisted of a stag dinner, a Christmas dinner of fifty-eight plates and a New Year's dance. These were designed to prepare the men for a strenuous January on the Collaborative Problem!

Architect Lawson has just finished a plan of Bosco Parrasio. Architect Smith has been making a careful study of the marbles of Rome. Sculptor Cecere and Painter Ciampaglia have returned from a lengthy trip in Southern Italy and Sicily. Affiliated Architect Rosenberg is at work with ladders upon the Cancellaria, and Rotch Architect Blackall is measuring the interiors of Sta. Maria Maggiore and Sta. Maria Sopra Minerva, also with ladders. Sculptor Gordon of the Pennsylvania Academy of the Fine Arts has a fine full size group entitled, "Dawn of Man," under way.

I went with several of the men one evening to the School of Applied Design, maintained by the City of Rome. Our men are now learning there the old methods of Roman wall decoration, and also fresco painting of the Renaissance period. The head of the school recently restored Correggio's Dome in Parma.

Prof. Kelsey has arrived and is at work revising the Mau-Kelsey book on Pompeii. We are planning to have him lecture to us at Pompeii itself later on.

It may interest you to know that the Swedes are trying to establish an academy in Rome.

GORHAM P. STEVENS,

January 1, 1921.

Director.

"The Spirit of Transportation" is the collective title given to twelve paintings by as many men including Maxfield Parrish, Alphonse Mucha, F. Luis Mora, Franklin Booth, R. F. Heinrich, William Mark Young, James Cady Ewell, Jonas Lie, Max Bohm, Frank X. Leyendecker, C. Coles Phillips

and George Elmer Browne exhibited publicly for the first time at the Art Institute in February at the time of the Automobile Show, and now on a tour of art museums of the country. The exhibition is remarkable as it marks a forward step in the practice of painting for advertising. The paintings were ordered by Eugene B. Clark of the Clark Equipment Company of Buchanan, Mich., as a tribute to the automotive industry in America. The artists were paid their own prices for the works and permitted to choose their own compositions for expression of "The Spirit of Transportation." But one of the twelve approaches the conventional poster idea. The works of Maxfield Parrish, F. Luis Mora, Alphonse Mucha, Jonas Lie, Max Bohm, and George Elmer Browne while interpreting the subject are inspiring canvases magnificent in color and the elaboration of pictorial interest. The works in general are on a higher plane than the best of the advertising pictures, however good, before the public. A prize of \$1,000 will be given by the Jury of Award, six business men—Frederick D. Underwood, President of the Erie Railroad; W. C. Durant, of the General Motors Corporation; Homer L. Ferguson, President Newport News Shipbuilding Company; Judge E. H. Gary, of the United States Steel Corporation; Charles L. Hutchinson, President of the Art Institute, Chicago; and Robert W. De Forrest, President of the Metropolitan Museum of Art, New York.

St. Luke's Battle Cloister is the first war memorial erected in the city of Evanston, a suburb of Chicago. Evanston is better known as the residential district surrounding the Northwestern University. The Battle Cloister commemorates the supreme sacrifice of five members of St. Luke's Church. The architecture is Gothic, not archeological, but adapted to American material and the spirit of American civilization. The lines are severe. The battlements and shields indicate the military idea which is carried

farther into the carving of six-inch shells at the foot of the piers. "The Dough-boy," by Emil Zettler, a Chicago sculptor, is the militant figure, larger than life, presiding in the cloister. "The Dough-boy" represents the typical American youth in heavy fighting accoutrements, standing alert, with gas mask and helmet. It is carved in blue Bedford stone, the rest of the building being in buff Bedford. The pinnacle of the canopy above "The Doughboy" is a ten-inch shell, the ceiling lights in the cloister are German helmets, and two gargoyles represent the spirits of evil, Beelzebub and Apollyon. Inside the cloister, carved on the piers by Mr. Zettler are realistic heads—an officer, a chaplain (the portrait of the Rector who served in this capacity) a Red Cross nurse, a dough-boy, an aviator, a munitions worker, a "gob," a horse, carrier pigeon and a dog. On the face of the cloister above the arches are the names of the five battles fought by American troops: Cantigny, Belleau, Argonne, St. Mihiel, and Chateau Thierry. The building is social in its character and serves the entire community.

The Art Institute of Chicago east galleries in the month of March will present a combination of exhibitions unknown in the history of the past. The annual architectural exhibition fostered by the American Institute of Architects, Illinois Chapter, the Illinois Society of Architects, and the Chicago Architectural Club, with the cooperation of the Art Institute, Chicago, will unite with the nineteenth annual exhibition of the Applied Arts and an exhibition of landscape and garden art under the auspices of the Mid-West Branch of the Woman's National Farm and Garden Association. The latter has issued an advance call for designs for landscaping, the large entrance gallery to the series of exhibition halls, and for garden designs of benches and various kindred matters related to gardening on a large and small scale. A number of \$100 prizes and prizes of less

value will be given by a jury. Accepted ideas will be carried out in this exhibition. The Applied Arts factors suitable for interior decoration will unite with the architectural schemes. The entire east wing will come under the decorative treatment designed by the combined societies.

The Municipal Commission for the Encouragement of Local Art at its annual meeting after New Year's, re-elected Carter H. Harrison president. During the administration of Mr. Harrison as Mayor, the City Council inaugurated the practise of making an annual appropriation of money for the purchase of paintings of Chicago artists to be hung in the schools or other municipal buildings. The canvases purchased this year include "Dune and Sea," by Joseph P. Birren; "Flowers," by Gerald A. Frank; "Little Rose of Douglas," by Edith Hammond; "After the Storm, Ozarks," by Rudolph Ingerle; "Captured Sunshine," by Anna Lynch; "Portage Sabe," by Josephine L. Reichmann; "Girl with the Golden Hair," by Edgar A. Rupprecht, and "Old Well, Santa Fe," by Laura Van Pappelendam.

L. McC.

No exhibition at the Rhode Island School of Design this season has surpassed in interest that consisting of rare examples of early American portraits and Colonial furniture. At all times, the school has on view a most remarkable collection of furniture uniquely displayed in the Pendleton House, which is reached directly from the main exhibition building. This permanent collection was supplemented by various interesting loans which filled two connecting galleries while the walls were hung with portraits of the period.

The exhibition of portraits was especially strong in the examples of Gilbert Stuart and John S. Copley, the latter being represented by three examples belonging to the school.

At the Providence Art Club paintings



by Stacy Tolman have recently been shown. A series of sympathetic studies of the dunes at Westport, original in treatment, emphasized the picturesque formations outlined against the deep blue sky. An important canvas called "Goldenrod," illustrated the artist's ability as a figure painter and there were several closely studied, but broadly painted snow pictures. A number of charming small sketches completed the exhibition.

At a local gallery, the annual exhibition of water-colors by H. Anthony Dyer proved the most successful event in the season thus far. Mr. Dyer had a wide variety of themes and his mastery of his medium was evident in all phases and moods of nature. The mountains of New Hampshire and Vermont appeared in many of the paintings, making an especially brilliant series.

"Midwinter" was perhaps the most important offering. This was a Rhode Island landscape with snow covered meadows reaching away to a glorious vista of hills characteristic in every respect of the New England winter.

Mr. Dyer by no means neglected some of his well known subjects such as his intimate studies of doorways which date back to the picturesque Colonial architecture. Some of these old homesteads are still to be found in the Rhode Island back country roads and their interpretation afforded the artist some of his happiest motives.

W. ALDEN BROWN.

LONDON  
NOTES

At the beginning of a new year it is sometimes useful to look back over the past year's record, and this may be as usefully applied to art exhibitions as to business accounts. On the whole we had a successful year of exhibited work to record in the London Galleries. A sensational feature at the Leicester Galleries last spring was the exhibition, which was duly noted in these columns, of the sculpture of Jacob Epstein, whose figure of Christ, conceived rather as the menacing judge than in His gentler nature, caused a good deal of comment—though I preferred myself the clever

modeling of his "Lillian Shelley" or his "American Soldier." The Leicester Galleries have, in the last year or more, obviously set out to represent the note of modernity, as is perhaps shown in the exhibition of the paintings and drawings of Picasso which this month occupies one of their rooms—but they yet keep in touch with several important societies, such as the Senefelder Club, whose exhibition of lithographic art was in February at the same time as the Epstein show, and their exhibition of Modern Masters of Etching, which this year included a good deal of etched work in portraiture and figure subjects by the late Anders Zorn, is always an important annual feature in this well-run gallery.

What may be noticed as a very encouraging feature of our art effort in this past and present year is the wakening interest in different side-channels of the arts of design, and the formation of Societies to protect and encourage these. I might instance in this connection the color-prints, generally following the Japanese method, exhibited at the Cork Street Galleries last summer, the newly formed "Society of Wood-Engravers," who held their first exhibition last November—December at the Chenil Galleries in Chelsea—a movement which seems to promise the revival of an art which was the earliest art of illustration, but whose possibilities are still unexhausted, and which we look to see taken up seriously in America—and lastly the newly formed "Society of Graphic Art," which is holding its first exhibition.

The Society of Graphic Art has opened well at this New Year, with Mr. Frank Brangwyn, R.A., as its President, and 597 exhibited works in pencil, pen-and-ink and lithography as well as etching and wash drawing. The Society shows best this year in pencil and pen work and in lithography.

S. B.

Among the more notable one-man exhibitions making the rounds of the art museums this season are: Frederick Carl Frieseke, Walter E. Schofield, William Ritschel, Hayley Lever and Jonas Lie.

## NEWS

The Carnegie Institute of Pittsburgh will hold its twentieth annual international exhibition of paintings during May and June. It is reported that the total number of works coming from England and Scotland is to be 10 per cent larger this year than last, while the French representation will be numerically about the same. Belgium, Italy, Norway and Sweden will all be represented. This year, as heretofore, the international jury of selection and award will be elected by the votes of those contributing to the Institute's International Exhibitions and these votes will come from practically every art-producing country in the world. A gold, silver and bronze medal will be awarded with prizes of \$1,500, \$1,000 and \$500 respectively.

The Art Center, Inc., at last has a home of its own. The purchase of two houses at 65 and 67 East 56th Street, largely through the generosity of certain leaders in social and artistic life in New York, has made the home possible. The work of transforming these two dwelling houses into a club building for the Art Alliance of America, the Society of Illustrators, the Pictorial Photographers of America and the New York Society of Craftsmen is now under way. As soon as these changes are complete a series of exhibitions will be opened which will be of interest not only to art lovers but to the business world as well. The officers of the Art Center, Inc., are: Mrs. Ripley Hitchcock, President; Charles Dana Gibson, Vice-President; Col. Wade H. Hayes, Treasurer; Heyworth Campbell, Secretary; Walter Ehrich, Ray Greenleaf, Mrs. John Henry Hammond, Chas. E. Pellew, W. Frank Purdy, Henry L. Sparks, Charles B. Upjohn, Clarence H. White, Richard L. Marwede, Assistant Secretary; Dr. Charles H. Jaeger, Chairman, House Committee; and William Laurel Harris, Managing Director.

The Architectural League of New York will hold its thirty-sixth annual ex-

hibition in the new wing of the Metropolitan Museum of Art from April 1st to May 2nd. Medals of honor in architecture, painting, sculpture and landscape architecture will be awarded as usual, and a new medal for design and craftsmanship in native industrial art will be awarded this year for the first time by a committee composed of Joseph Breck, Bashford Dean, Barry Faulkner, William Laurel Harris, Henry Kent and A. A. Weinman with J. Monroe Hewlett, president of the League, chairman ex-officio.

The National Arts Club's tenth annual Members' Exhibition was held in the Club's Galleries during the month of January. George Bellows was awarded the first prize of \$600 and a gold medal for his picture entitled "Old Lady in Black." The second prize of \$400 and a silver medal were awarded Frank DeHaven for his painting entitled "Moonlit Stream." The awards were made at a dinner held in the Gallery on January 26th. The painting by George Bellows was purchased on the day previous to the opening of the exhibition by Mr. James S. Carpenter of Des Moines for his private collection, which is destined, it is understood, for a public museum.

An interesting series of exhibitions is planned by the Macbeth Galleries in New York beginning in January and continuing to May. The January exhibition comprised works by Robert Henri, Ben Foster, Hayley Lever and Gardner Symons. In February was shown a collection of paintings by Emil Carlsen. In March, Elmer Schofield's exhibition, shown first at the Corcoran Gallery in Washington, will be on display, followed in April by paintings by Jonas Lie and Paul Daugherty.

A handsome bronze fountain is to be erected in the patio of the Friday Morning Clubhouse in Los Angeles, in memory of the sons of the Club who served in the late World War. It will be the work of Julia Bracken Wendt, sculptor, and is to cost about \$2,500.



## BOOK REVIEWS

**AMERICAN SILVER OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES—A STUDY BASED ON THE CLEAR-WATER COLLECTION.** BY C. LOUISE AVERY with a preface by R. T. H. HALSEY. Published by the Metropolitan Museum of Art.

As Mr. Halsey says in his preface to this interesting publication, Miss Avery's real contribution lies in her handling of the subject of Colonial Silver from its artistic standpoint. In her treatise on Colonial Silver as well as in the catalogue Miss Avery shows a complete familiarity with her subject and an unusual thoroughness of workmanship. Two years have been given to the preparation of the book. All previous writings on the subject have been carefully studied, the collections in the Metropolitan Museum and the Boston Art Museum have been thoroughly investigated as well as temporary loan exhibitions and private collections. In other words, this book would seem to be at the present time the last word on this subject. Nearly two hundred illustrations accompany the text. Not the least interesting of these are those showing in detail the evolution of the principal forms used by the early American silversmiths, forms which in some instances derived their architectural ornament from classic sources. As a frontispiece the book has a portrait of Paul Revere by John Singleton Copley. The cover is gray paper printed with an appropriate decorative device in black. The typography and press work throughout have the notable excellence which is associated as a matter of course with the Metropolitan Museum's publications.

**PUBLIC ART—SCULPTURE, MURAL DECORATIONS, STAINED GLASS AND NOTEWORTHY BUILDINGS IN ST. LOUIS.** BY MARY POWELL, Chief of the Art Department of the St. Louis Public Library.

The St. Louis Public Library has published recently as a pamphlet, in lieu of one issue of its monthly Bulletin, a most interesting, excellent and complete list of Public Art in that city, compiled by Miss Mary Powell, chief of the Art Depart-

ment. Miss Powell says in her introduction: "Cities use all of the arts. Architects, sculptors, mural decorators, stained glass workers and other designers, contribute the elements of civic beauty to the growth of towns." She frankly admits that St. Louis, like other cities, has bad as well as good examples of art, but she makes no attempt to criticise, her notes being merely descriptive. Such a record is exceedingly valuable and is one which every city having self-esteem and high ideals should undertake.

**TECHNIQUE OF PRACTICAL DRAWING,** BY EDWARD S. PILSWORTH. The Macmillan Company, Publishers.

A brief, simple treatise for those who are seeking what is popularly called "self-instruction." Drawing is a natural form of expression; good draughtsmanship is merely a matter of trained inclination. There are many young men and women who are so situated that they cannot attend art schools, yet would like to perfect themselves to a degree in the art of drawing either for the purpose of pastime or with the possibility of thereby earning a livelihood. This little book will prove a real assistance to that end. The illustrations are well chosen for the purpose; the instruction given in the text is concise and helpful.

**AMONG ITALIAN PEASANTS,** Written and illustrated BY TONY CYRIAX, with an introduction by MUIRHEAD BONE. E. P. Dutton & Company, Publishers.

The chief interest in this book lies in the fact that it introduces to us a new artist, and one of exceptional insight and ability; an artist with an individual viewpoint and a message.

Mr. Bone, in his introduction, brings to mind the difficulty of seeing Italy through other eyes than those who have so fondly pictured it. Tony Cyriax is exceptional, he says, "inasmuch as she possesses the gift of an untouristlike vision and her drawings are of a sort which could not have been anticipated."

## BULLETIN

- PENNSYLVANIA ACADEMY OF THE FINE ARTS. One hundred and Sixteenth Annual Exhibition of Oil Paintings and Sculpture ..... Feb. 6—Mar. 27, 1921
- NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS  
Annual Exhibition. Anderson Galleries ..... Feb. 22—Mar. 5, 1921
- PRINT MAKERS SOCIETY OF CALIFORNIA. Second International Print Makers Exhibition. Museum of History, Science and Art, Los Angeles, Calif. .... Mar. 1—Mar. 31, 1921
- NATIONAL ACADEMY OF DESIGN. Ninety-sixth Annual Exhibition. Reconstructive Galleries American Fine Arts Society ..... Mar. 5—Apr. 3, 1921
- BALTIMORE WATER COLOR CLUB. Twenty-fifth Annual Exhibition. The Peabody Institute Galleries ..... Mar. 9—Apr. 11, 1921
- ARCHITECTURAL LEAGUE OF NEW YORK. Annual Exhibition. Metropolitan Museum of Art..... Apr. 1—May 2, 1921
- CARNEGIE INSTITUTE OF PITTSBURGH. International Exhibition ..... Apr. 28—June 30, 1921

## CONVENTIONS

- The Annual Convention of the EASTERN ARTS ASSOCIATION will be held in Baltimore, Md., March 24-26, 1921.
- The Tenth Annual Convention of the COLLEGE ART ASSOCIATION will be held in Washington, D. C., March 24-26, 1921.
- The Twenty-seventh Annual Convention of the WESTERN ARTS ASSOCIATION will be held in Peoria, Ill., May 3-6, 1921.
- The Fifty-fourth Annual Convention of the AMERICAN INSTITUTE OF ARCHITECTS will be held in Washington, D. C., May 11-13, 1921.
- The Annual Convention of the ASSOCIATION OF ART MUSEUM DIRECTORS will be held in Washington, D. C., May 16-17, 1921.
- The Twelfth Annual Convention of the AMERICAN FEDERATION OF ARTS will be held in Washington, D. C., May 18-21, 1921.
- The Annual Convention of the AMERICAN ASSOCIATION OF MUSEUMS will be held in Cleveland, Ohio, May 23-26, 1921.